To

Miss ANNA BELLE GRAVES,

Lexington, Mo.

Grand Paraphrase de Concert

On the Popular Melody

OLD BLACK JOE.

FOR PIANO BY

CHARLES GIMBEL, Jr.

Op. 33.

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"Old Black Joe.

PARAPHRASE DE CONCERT.

CHARLES GIMBEL, Jr. Op. 33.

Poco Andante.

INTRODUCTION. 8

mf brill.

Ped.

f

✻ *Ped.*

8

mf brill.

✻ *Ped.*

f

Ped.

8

mf brill.

Ped.

f

✻ *Ped.*

Ped.

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8

f brill.

Ped.

ff

Ped. ✻ *Ped.* ✻ *Ped.* ✻

8

8

tr

Ped.

veloce.

✻ *Ped.*

dim. ✻

p

TEMA.
Andante.

p
Ped. ✻ *Ped.* ✻ *Ped.* ✻

Ped. ✻ *Ped.* ✻ *Ped.* ✻

Ped. ✻ *ritard.* *mf* *pp* *mf*

pp *mf* *Ped.* ✻ *f* *Ped.* ✻ *Ped.* ✻

VAR. 1.
leggieriss.

8 *tr*

p
Ped. ✻

marcato melodie il basso.

8 tr

Ped. *

8 tr

Ped. cres - - - - cen - - - - - do. *

8 tr

Ped. dim - in - u - - en - - do. *

8

tr

p

Ped. *

8 tr

Ped. *

8 8

Ped. *

8 8

Ped. * Ped. * Ped. * l.h.

8 8

mf Ped. * pp mf Ped. * pp

8 tr

marcato il basso.

Ped. *

8 8

f Ped. *

8 8

Ped. * Ped. * Ped. * l.h.

8

Cadenza ad lib.

veloce.

f

r.h.

8

dim: et ritard; morendo.

VAR. 2.

legg.

8

p marcato il canto.

8

8
8
8
8
8

8

p

f

8

pp

f

8

pp

8

mf

8

decres.

dim. et rall.

dol.

p

marcato il basso.

8

8

8

8

legg.

8

8

8

poco a poco.

dim. *et rall.*

GRANDE FINALE.

Maestoso energico.

pp *pp* *smorz.* *pausa.* *Pomposo marcatiss.* *f* *Ped.*

Ped. *Ped.* *Ped.*

Ped. *Ped.*

Ped. *f* *pp* *Ped.* *f* *pp* *Ped.*

f *Ped.* *ff* *Ped.* *Ped.* *ff*

Piu mosso.
martell.

ff con impeto.

Ped. ✻ *Ped.* ✻ *Ped.* ✻ *Ped.*

8

✻ *Ped.* ✻ *Ped.* ✻

ff

Ped. ✻ *Ped.* ✻

dim. et rall.

ff *marcatiss.*

Tempo vivo.

Ped.

acceler. *cresc.*

fff

Ped. ✻ *Ped.* ✻ *Ped.* ✻ *Ped.* ✻

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CAREFULLY SELECTED, GRADED AND CLASSIFIED BULLETIN

OF MUSIC FOR PIANO-FORTE (SOLO)

Designed as an assistant to TEACHERS and PUPILS in deciding at a glance the style and appropriateness of the pieces required.

The Figure 3, 4, 5 or 6 after the name of a piece denotes its degree of difficulty; figure 3 representing a moderately easy one, and figure 6 a difficult one.

SENTIMENTAL, EXPRESSIVE and POETICAL IN CHARACTER.

Consisting of Reveries, Idylles, Lullabies, Meditations, Tyroliennes, *etc., etc., from* Grades 3 to 6.

Special attention is called to Nos. 37, 38, 40, 42, 46, 49 and 61.

35. **Alone.** Rondo. (Verlassen.).. .....4..... *Cooper.* 60
For Rhythm.
36. **Aus meiner schönsten Zeit.** Rondo. (My happiest time.).....4..... *Cooper.* 60
Tremolo, Sixths and Arpeggio playing.
37. **Autumn Leaves.** Reverie.....4..... *Staab.* 50
Rhythm and crossing of the hands.
38. **Berceuse.** Rondo.....4..... *Stetson.* 40
Cantabile in the left hand.
39. **Chant de la Bergère.** Rondo. (Song of the Shepherdess).. .....3..... *Adams.* 50
Arpeggios and Rhythm.
40. **Charity.** Melody.....4.... *Brandeis.* 50
For expression with subdued acc.
41. **Crépuscule.** Etude. (Twilight.).....5..... *Bartlett.* 60
For flowing style with subdued acc.
42. **Devotion.** Prayer.....4..... *Mayer.* 40
Broken chords, and melody with extended Arpeggios.
43. **Eventide.** Meditation. (Zwielicnt.).....5..... *Jones.* 75
Broken trill for right hand.
44. **Farewell.** Morceau.....4.....*Hoffman.* 50
For expression and style.
45. **Floating with the Tide.** Caprice.....4...*Meininger.* 50
Arpeggio chords and broken sixths.
46. **Forest Musings.** Reverie.....5.... *Hoffman.* 75
For expression and style.
47. **Lullaby.** (Mother's Song.).....4.....*Pattison.* 50
For expression, with broken chord acc.
48. **Mignonette.** Caprice .....4..... *Stetson.* 40
For crossing of hands.
49. **Moonlight Serenade.** Reverie .....4.....*Mueller.* 50
Broken chords, thirds, sixths and octaves.
50. **Mountain Daisy.** Tyrolienne.....4..... *Meyer.* 50
For rhythm.
51. **Music of the Pines.** Idylle.....3.....*Phelps.* 50
With Staccato and Arpeggio acc. for right hand.
52. **My Happiest Time.** Rondo. (Aus meiner Schönsten Zeit.).....4..... *Cooper.* 60
Tremolo, sixths and Arpeggios.
53. **Now I Lay me down to Sleep.** Transcription.....4..... *Berg.* 50
Crossing hands and Tremolo.
54. **Nun and the Fountain.** Illustration.....6..*Sherwood.* 1.00
Extended chords with Arpeggio acc.
55. **On the Rigi Kulm.** Reminiscence .....4.....*Mueller.* 60
For Rhythm.
56. **Pensive Thoughts.** Reverie..... .....4.. ....*Kleber.* 50
Arpeggio and broken chords.
57. **Remembrance.** Song without words.....3.....*Kleber.* 50
Melody in left hand.
58. **Reminiscence of Switzerland.** Tyrolienne.4.....*Mueller.* 60
For Rhythm.
59. **Sadness.** Nocturne. (Tristeza.)..... ....3.....*Mayer.* 30
For Rhythm.
60. **Solitude.** Meditation. (Waldeinsamkeit).4..... *Cooper.* 60
Broken Chords.
61. **Song of the Shepherdess.** Reverie. (Chant de la Bergère.)..... .. ....3.....*Adams.* 50
Arpeggios and Rhythm.
62. **Sunset on the Lake.** Rondo.....4....*Verrinder.* 50
Broken chords and Arpeggio passages.
63. **Trusting Heart.** Melodie.....3.....*Mayer.* 35
Melodie.
64. **Twilight.** Etude. (Crépuscule).....5.....*Bartlett.* 60
Flowing melody with subdued acc.
65. **Under the Lindens.** Idylle..... .....4.....*Warren.* 75
Expression and Rhythm.
66. **Verlassen.** Rondo. (Alone.).....4..... *Cooper.* 60
For Rhythm.
67. **Waldeinsamkeit.** Meditation. (Solitude.).4..... *Cooper.* 60
Broken chords.
68. **Zwielicht.** Meditation. (Eventide.).....5.....*Jones.* 75
Broken trill for right hand.

TREMOLO, ARPEGGIO AND ORNAMENTAL PLAYING ILLUSTRATED.

Consisting of Nocturnes, Melodies, Pastorales, Characteristic Pieces, Romances, *etc., etc., for* Salon *or* Parlor. Grades 3 to 6.

Special attention is called to Nos. 100, 104, 106, 113, 120, 124, 126 and 129.

100. **Adoration.** Melody .....4.....*Mayer.* 40
Arpeggio passages for left hand, and Arpeggio chords.
101. **Ange des Fleurs.** Nocturne. (Angel of Flowers.).....5...*Hoffman.* 1.00
Trills and Arpeggios.
102. **Au Printemps.** Transcription. (Spring Song.).....5.....*Lebeau.* 50
Arpeggios and Octave Tremolo.
103. **Das Mailüfterl.** Nocturne. (May Breezes.)..... .....4.....*Lange.* 50
Arpeggios and Tremolo.
104. **Day Dreams.** Reverie.....3.....*Sudds.* 50
Thirds and Broken Chords.
105. **Daylight.** Mazurka Caprice.....3.. ..*Pattison.* 60
Scales and Arpeggios.
106. **Dreaming under the Elms.** Romanza...3... ..*Phelps.* 40
Arpeggios.
107. **Elfin Whispers.** Caprice.....4...*Davenport.* 40
Arpeggio Chords and Passages.

ORDER ANY PIECE EITHER BY ITS TITLE or NUMBER, AS MAY BE CONVENIENT.

108. **Ever thine Own.** Morceau. (Ewig Dein.).3.. *Hagemann.* 50
Crossing of hands, Arpeggios, and Tremolo.
109. **French.** Favorite Air. Transcription...4..... *Watts.* 40
Arpeggio Chords.
110. **Golden Chimes.** Rondoletto .....4..... *Abt.* 60
Casting off Octaves and Glissando passages.
111. **Harpe Eolienne.** Morceau.....5 ..... *Wels.* 70
Arpeggios.
112. **In der Alpenhutte.** Idylle. ..... 4 .....*Lange.* 50
Arpeggios.
113. **La Fileuse.** Etude. (Spinning Girl.)....6.....*Raff.* 75
Broken Chord acc. for alternate hands.
114. **Lohengrin.** Fantasie.....5.....*Spindler.* 75
Tremolo, Broken Chords, and Ornaments.
115. **Longing for Home.** Pastorale.....4..... *Watts.* 40
Arpeggios and Broken Chords.
116. **Loreley.** Nocturne .....5.....*Seeling.* 60
Arpeggio passages for left, and chords for right, hand.
117. **Magic Harp.** Caprice..... .....5.....*Trekell.* 75
Arpeggios.
118. **May Breezes.** Nocturne. (Das Mailüfterl.)4.....*Lange.* 50
Arpeggios and Tremolo.
119. **Midnight.** Redowa Fantastique.....4.....*Pattison.* 75
Arpeggios and Grace notes.
120. **Musical Clock.** Polka Elegante. (Uhrenspiel.)..... ....3.....*Bley.* 40
Ornaments and Staccato playing.
121. **Nightingale's Trill.** Transcription.....5.... *Hoffman.* 60
Trills and Arpeggios.
122. **On the Lake by Moonlight.** Nocturne.....5.....*Davis.* 50
Chain Trills.
123. **Queen of Flowers.** Nocturne. (Reine des Fleurs.).....5....*Hoffman.* 1.00
Trills and Arpeggios.
124. **Rivulet.** Caprice.....5....*Brandeis.* 75
Grace, and Arpeggio acc. for both hands.
125. **Sailor's Dream.** Morceau. (Reve du Matelot).....4.....*Fallman.* 50
Arpeggios and Tremolo.
126. **Silver Bells.** Nocturne..... .....3.....*Mueller.* 50
Arpeggios, Tremolo, and Grace notes.
127. **Song of the Brook.** Pastorale.....4..... *Warren.* 75
Arpeggios, Tremolo, and Trills.
128. **Spinning Girl.** Etude. (La Fileuse.).....6.....*Raff.* 75
Broken Chord acc. for alternate hands.
129. **Tambourine and Castanets.** Morceau Caracteristique.....4.....*Fischer.* 50
Grace Notes and Tremolo.
130. **The Mill.** Etude.....4.....*Jensen.* 40
Light Staccato playing, with repeated Notes.

ANY PIECE SENT, POSTPAID, UPON RECEIPT OF THE MARKED PRICE.

FOR PRACTICE OF OCTAVES, THIRDS AND SIXTHS,

including pieces of Peculiar Rhythm, of various Grades, *in the form of* Gavottes, Menuets, Melodies, Themes Variés, *etc., etc., for* Salon *or* Parlor.

Special attention is called to Nos. 154, 156, 157, 160, 164, 165, 166, 170 and 174.

154. **Alla Bourrée.**.....4.....*Tours.* 50
Well defined Rhythm.
155. **Au Clair de Lune.** Reverie. (In the Moonlight.).....4. ...*Reynold.* 35
Octaves.
156. **Bourrée.** Troisième Sonata de Bach.....5.....*Dulcken.* 50
Octaves, Thirds, Sixths and Chords.
157. **Dance of the Snowflakes.** Caprice.....4..... *Warren.* 75
Staccato Octaves, Thirds and Chords.
158. **Danza.** Caprice.....6...*Gottschalk.* 75
Casting off Octaves, Thirds and Chords, and peculiar Rhythm for left hand.
159. **Dream Life.** Theme Varié.....5.....*Wilson.* 60
Staccato acc. for right, and melody in left, hand, with Arpeggios and Octave Tremolo.
160. **Gavotte.** .....5.....*Archer.* 40
Independence of left, from right, hand.
161. **Gavotte.**.....4....*Brandeis.* 50
Marked accentuation, and Octaves for left hand.
162. **Gavotte.**.....4.....*Ilsley.* 50
Staccato Octaves, Thirds, and Chords.
163. **Gavotte**.....5..*Saint-Saens.* 40
Thirds, and Octaves with Thirds.
164. **Gavotte**.....4.....*Solomon.* 40
Staccato playing.
165. **Gavottina**.....5.....*Brandeis.* 50
Rhythm and Style.
166. **Harmonieuse.** Gavotte..... .....5.....*Mills.* 50
Rhythm, Grace, and Finish.
167. **Heimliche Liebe.** Gavotte. (Secret Love.).3.....*Resch.* 50
Light Staccato Playing.
168. **In the Moonlight.** Reverie. (Au Clair de Lune.).....4.....*Reynold.* 35
Octave playing.
169. **L'Horloge du Village.** Morceau Descriptif. (Village Clock.)..... .....3.....*Veley.* 50
Rhythm.
170. **Menuett**.....4.....*Maylath.* 60
Marked accentuation and contrast of the Staccato and Legato.
171. **Minuet de Boccherini**.. ....4.....*Dulcken.* 50
Broken Chords, Octaves, and Thirds.
172. **Pomponette.** Air à Danser.....4.....*Durand.* 40
Light Staccato playing.
173. **Reveries de Marguerite.** Melodie Mazurka.3.....*Yung.* 40
Octave Tremolo.
174. **Secret Love.** Gavotte. (Heimliche Liebe.).3.....*Resch.* 50
Light Staccato Playing.
175. **Un Ballo in Maschera.** Transcription...5.....*Hoffman.* 75
Octaves and Chords.
176. **Village Clock.** Morceau. (L'Horloge du Village.)..... .....3.....*Veley.* 50
Rhythm.

BRILLIANT AND STYLISH PIECES,

consisting of Barcarolles, Mazurkas, Polonaises, Reveries, Scherzos, *etc., etc., of various* Grades, *for* Salon *or* Parlor.

Special attention is called to this entire selection.

200. **Barcarolle.** Second..... .....6.....*Mills.* 75
Very melodious, and replete with Arpeggio passages.
201. **Break of Day.** Reverie.....4.....*Mueller.* 80
Arpeggios for alternate hands.
202. **Chimes of the Chapel of the Sacred Heart.**5.....*Dulcken.* 50
Characteristic piece, with Broken Chords, Octaves and Arpeggios.
203. **Diavolina.** Morceau de Salon.....4.....*Lange.* 50
For a light touch.
204. **Evening Thoughts.** Meditation..... ...5.....*Mills.* 1.00
Melody in left, and Broken Chord acc. in right, hand.
205. **Fairy Serenade and Idylle.** .....4.....*Sieboth.* 60
Octaves, Chords, Arpeggios and Tremolo.
206. **Fascination.** Mazurka Impromptu.....5.....*Mills.* 75
Style, and light Scherzando playing.
207. **Firelight Fancies.** Caprice..... .....4.....*Wilson.* 50
Arpeggio runs and Tremolo
208. **Geraldine.** Mazurka Elegante.....4.....*Bassford.* 50
Arpeggios, Octaves and Chromatic Scale.
209. **Last Smile.** Scherzo Brillante. (Le Dernier Sourire.) Transposed in F.5. *Wollenhaupt.* 1.00
Alternate Light Staccato and Legato playing.
210. **Le Carillon de la Chapelle de Sacre Coeur.**5.....*Dulcken.* 50
Characteristic piece, with Broken Chords, Octaves and Arpeggios.
211. **Love's Sweet May.** Gavotte.....5.....*Neuhof.* 75
Tremolo, Arpeggios and Ornaments.
212. **Mandolinata.** Mazurka..... .....5.....*Meyer.* 60
Rhythm.
213. **Mazourka de Salon**.....4....*Fairlamb.* 50
Light Staccato playing, Arpeggios, and runs.
214. **Meditation au Soir.** (Evening Thoughts.).5 .....*Mills.* 1.00
Melody in left, and Broken Chord acc in right, hand.
215. **Murmuring Zephyrs.** Mazurka Brillante.5. *Wollenhaupt.* 1.00
Quic Arpeggio and Light Staccato playing.
216. **Musings.** Mazurka..... 5.....*Bartlett.* 50
Rhythm and Style.
217. **Prelude.** Polonaise form.....5.....*Sieboth.* 50
Chords and Arpeggios.
218. **Polonaise**..... .....5.... *Bassford.* 50
Rhythm and Runs.
219. **Polonaise.** Caprice Quasi.....4.....*Warren.* 75
Broken Chords.
220. **Raindrops at Eve.** Morceau de Salon...5.....*Conkey.* 50
Broken Chord acc. for both hands.
221. **Recollections of Home.** Caprice Populaire.5.....*Mills.* 1.00
Velocity, and Arpeggio passages.
222. **Scherzo**..... .....5....*Brandeis.* 60
Light touch.
223. **Song of the Woods.** Reverie. (Waldlied.)5....*Frommel.* 50
Rhythm.
224. **Sorento.** Barcarolle.....5....*D'Ernesti.* 50
Staccato passages and Ornaments.
225. **Spinning Song.** From Wagner's "Flying Dutchman." Paraphrase de Concert..6. *Wollenhaupt.* 1.25
Light touch.
226. **Spinning Wheel.** (Spinnrädchen.).....5.....*Spindler.* 75
Melody, with Broken Trill.
227. **Waldlied.** Reverie. (Song of the Woods.)5....*Frommel.* 50
Rhythm.

VELOCITY AND PRESTO MOVEMENTS ILLUSTRATED,

being a collection of Caprices, Impromptus, Tarantelles, *etc., etc., of various* Grades, *for* Salon *or* Parlor.

Special attention is called to this entire selection.

228. **Amina.** Saltarella..... ..... 5....*Chesneau.* 75
229. **Auroral Flashes.** Caprice.....6.....*Wood.* 60
Runs, Arpeggios, and Broken Chords.
230. **Danse Rustique**.....5.... ..*Mason.* 75
Velocity and Light Touch.
231. **Fairy Fingers.** Etude Caprice.....6.....*Mills.* 75
Velocity of right hand.
232. **Grande Tarantelle**.....5....*de Blanck.* 1.00
Triplet Runs, and Arpeggios.
233. **Les Deux Papillons.** Caprice. (Two Butterflies.).....5.....*Hoffman.* 50
Rapid change of hands in Presto passages.
234. **Murmuring Fountain.** Caprice.....5.....*Mills.* 1.00
Velocity of right hand, with accented notes for the melody.
235. **Pearls of Dew.** Impromptu de Salon. (La Rosée de Perles.)..... .....4.....*Egghard.* 40
Velocity of right, and Staccato acc. for left, hand.
236. **Saltarello**.....5.....*Mills.* 75
Triplet Runs for both hands.
237. **Silver Bells.** Caprice. (Silberglockchen.)4. ...*Spindler.* 50
Velocity.
238. **Spinning Wheel.** Caprice. (Spinnrädchen.)5..... *Bendel.* 40
Triplet acc. in right, and grace notes in left, hand.
239. **Tarantelle.** First in A♭, Op. 13.....5.....*Mills.* 1.00
Velocity for both hands.
240. **Tarantelle** Second in B♭ min., Op. 20...5.....*Mills.* 1.00
Rhythm and Velocity.
241. **Tarantelle**..... ..... 4.....*Morris.* 75
Velocity.
242. **Tarantella**..... .....4.....*Meyer.* 60
Velocity for right hand.
243. **Two Butterflies.** Caprice. (Deux Papillons.). ....5.... *Hoffman.* 50
Rapid change of hands in Presto passages.
244. **Veloce.** Impromptu de Concert... .....4... ...*Ritter.* 1.00
Velocity.
245. **Whirlwind.** Tarantelle Imitative..... ...4.....*Warren.* 1.0
Triplets, Runs and Chords.